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To Mr Chad T. Young
with kind regards
W. L. Elkins


W. L. ELKINS

COLLECTION

PART I

N
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The Edition of this Catalogue is limited to
200 copies, numbered I to CC

This copy is No. 

CATALOGUE
OF
PAINTINGS
IN THE PRIVATE COLLECTION
OF
W. L. ELKINS

"ELSTOWE," ELKINS, MONTG. CO., PA.

PART I
MODERN SCHOOL



MDCCCLXXXVII—MDCCCC

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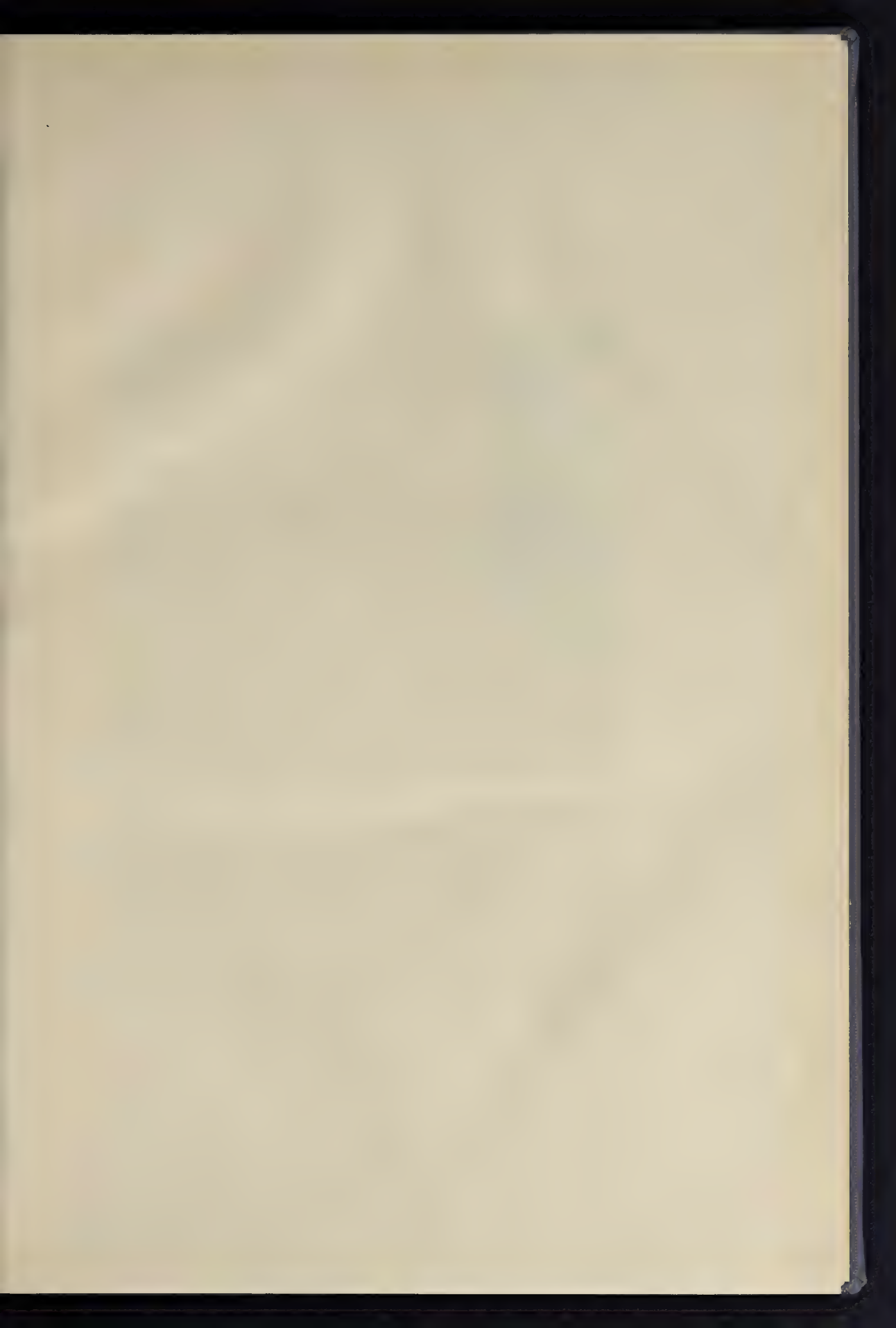
Note.—Right and left are used with reference to the position of the painting itself, and not of that of the spectator. The first figure designates the height.

1852

E

v.1

MODERN PAINTINGS.





BOUDIN EUGENE

—Marine

The sea, fill^{ing} the whole foreground, stretches betweⁿ the houses of the town on the left and the bank^s on the right. In the



BOUDIN (EUGÈNE).

22 x 29.

3—Marine.

The sea, filling the whole foreground, stretches between the houses of the town on the left and its bank on the right. In the foreground and in the distance many ships and boats.

BOUDIN (EUGÈNE).

13½ x 18¼.

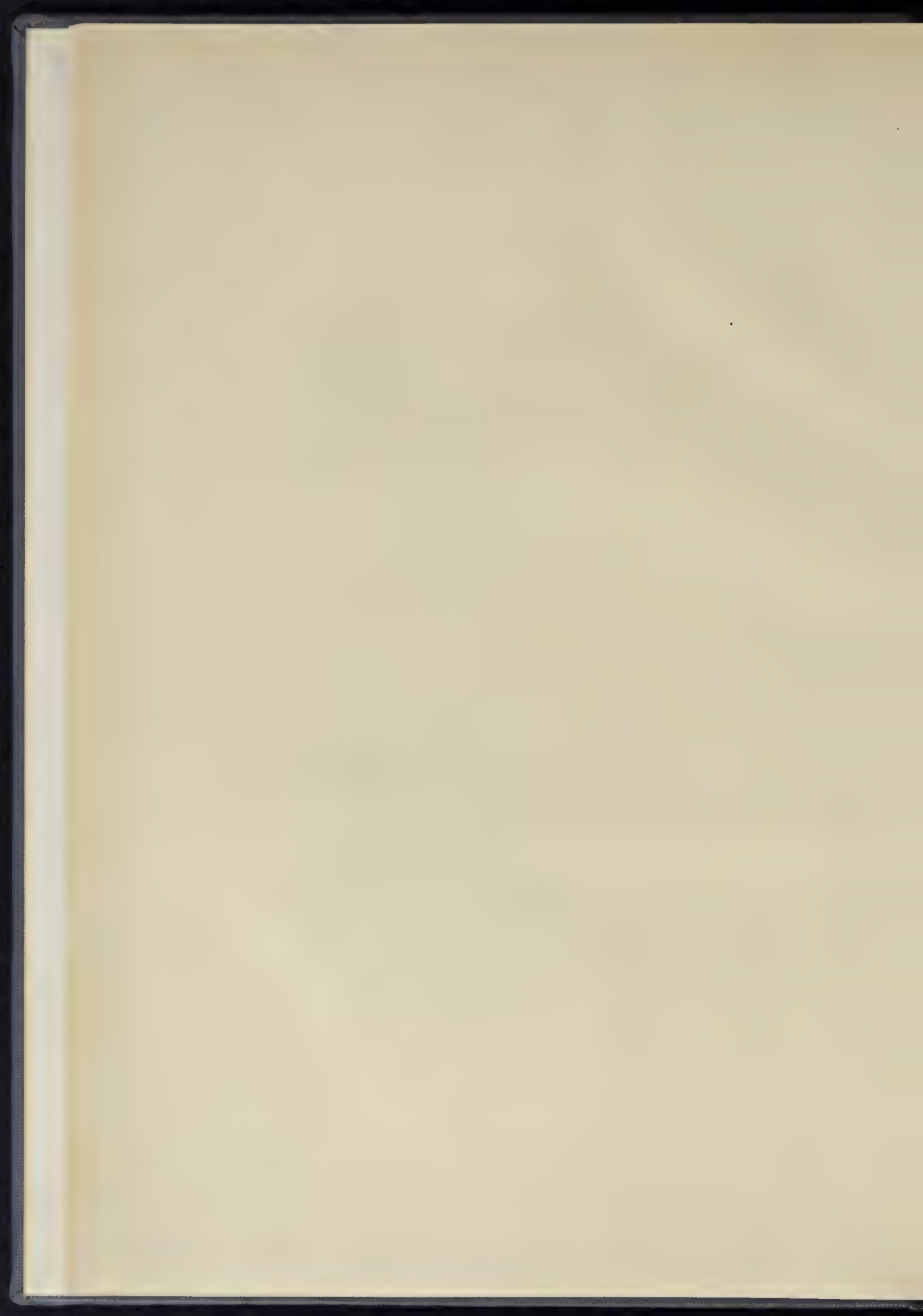
4—Trouville—Washerwomen.

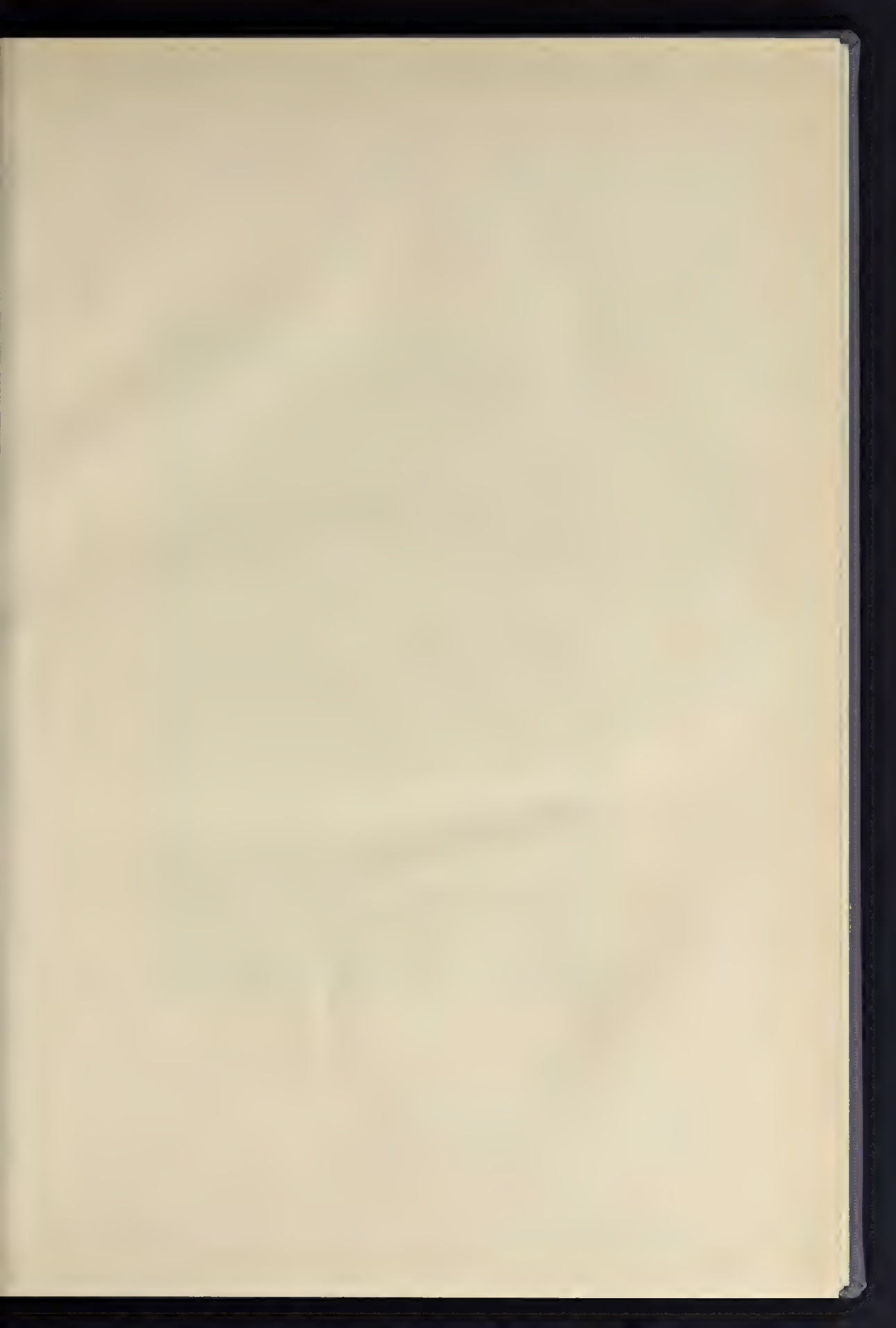
In the distance, on the right, the houses of the village. A river winds past these, forming the foreground into which it curves. On the banks are some washerwomen and beached boats.



TABLE I	
Summary of the results of the experiments	
Experiment	Result
1. The effect of the concentration of the solution on the rate of reaction.	The rate of reaction increases with the concentration of the solution.
2. The effect of the temperature on the rate of reaction.	The rate of reaction increases with the temperature.
3. The effect of the catalyst on the rate of reaction.	The rate of reaction increases with the catalyst.
4. The effect of the surface area of the solid reactant on the rate of reaction.	The rate of reaction increases with the surface area of the solid reactant.
5. The effect of the pressure on the rate of reaction.	The rate of reaction increases with the pressure.









-Dunkirk, View, 1. 1. 1.

In the distance, north.

... which fills the fore-
ground and ... of the picture. Numerous
ships on the ... The houses of the town

What is the subject of this picture?

ROBINSON & CO. LTD.



BOUDIN (EUGÈNE).

11½ x 16.

5—Dunkirk. Winter Effect by Moonlight.

In the distance, on the left, the snow-covered bank of a river, which fills the foreground and centre of the picture. Numerous ships on the river. The houses of the town in the background.

CARRIÈRE (EUGÈNE).

24 x 19 $\frac{3}{4}$.

6—Little Girl Counting.

A little girl in black dress is counting on
her fingers. A study.

FROM THE ARTIST.

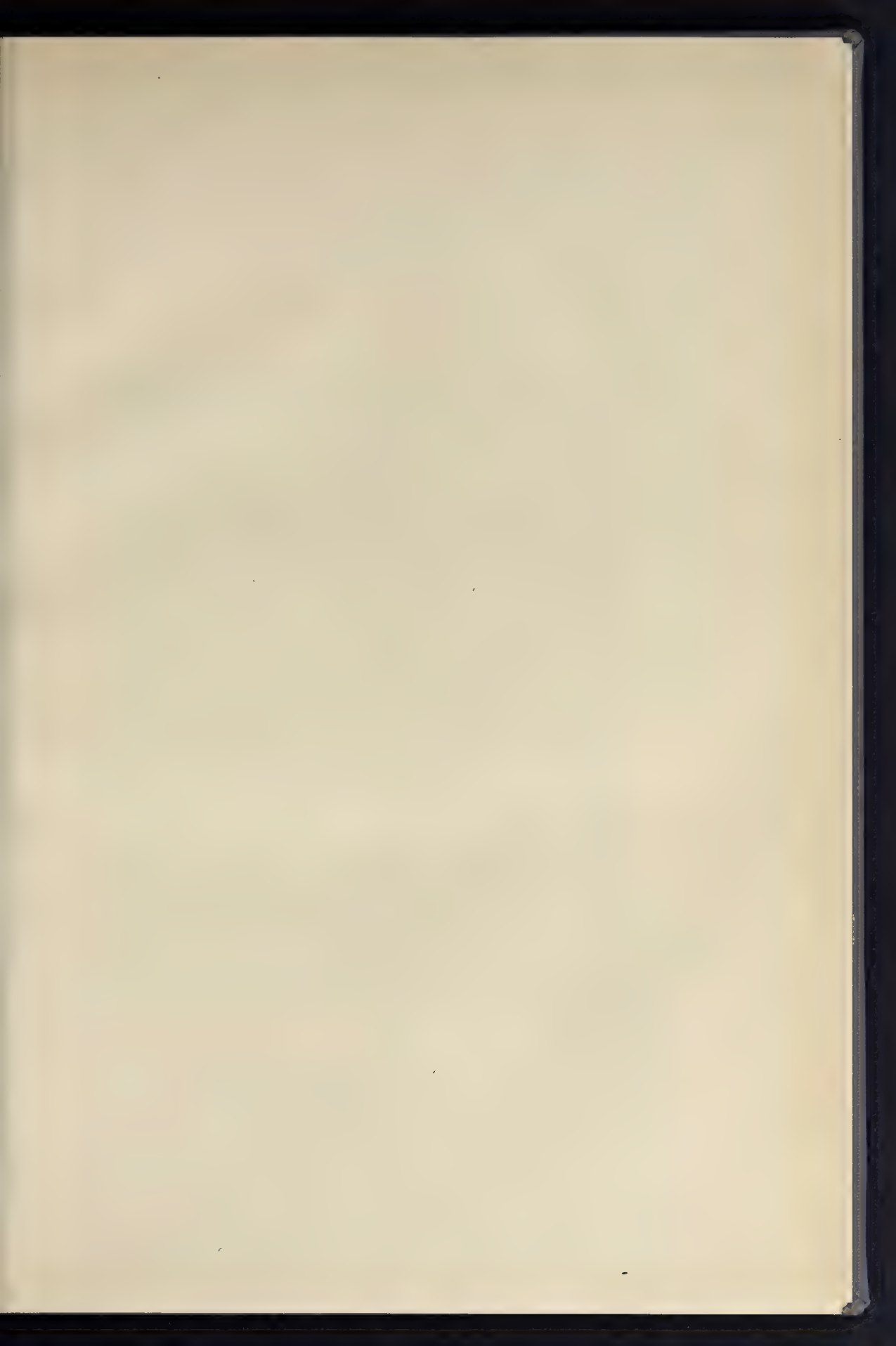


STORIES

Little Girl Counting.
Counting.

Girl in Black dress is counting on
A story







7—Village Street.

which extends from the foreground to the rear, and is between houses and trees, are the village buildings with trees. A peasant approaches along the street. Light white tone.



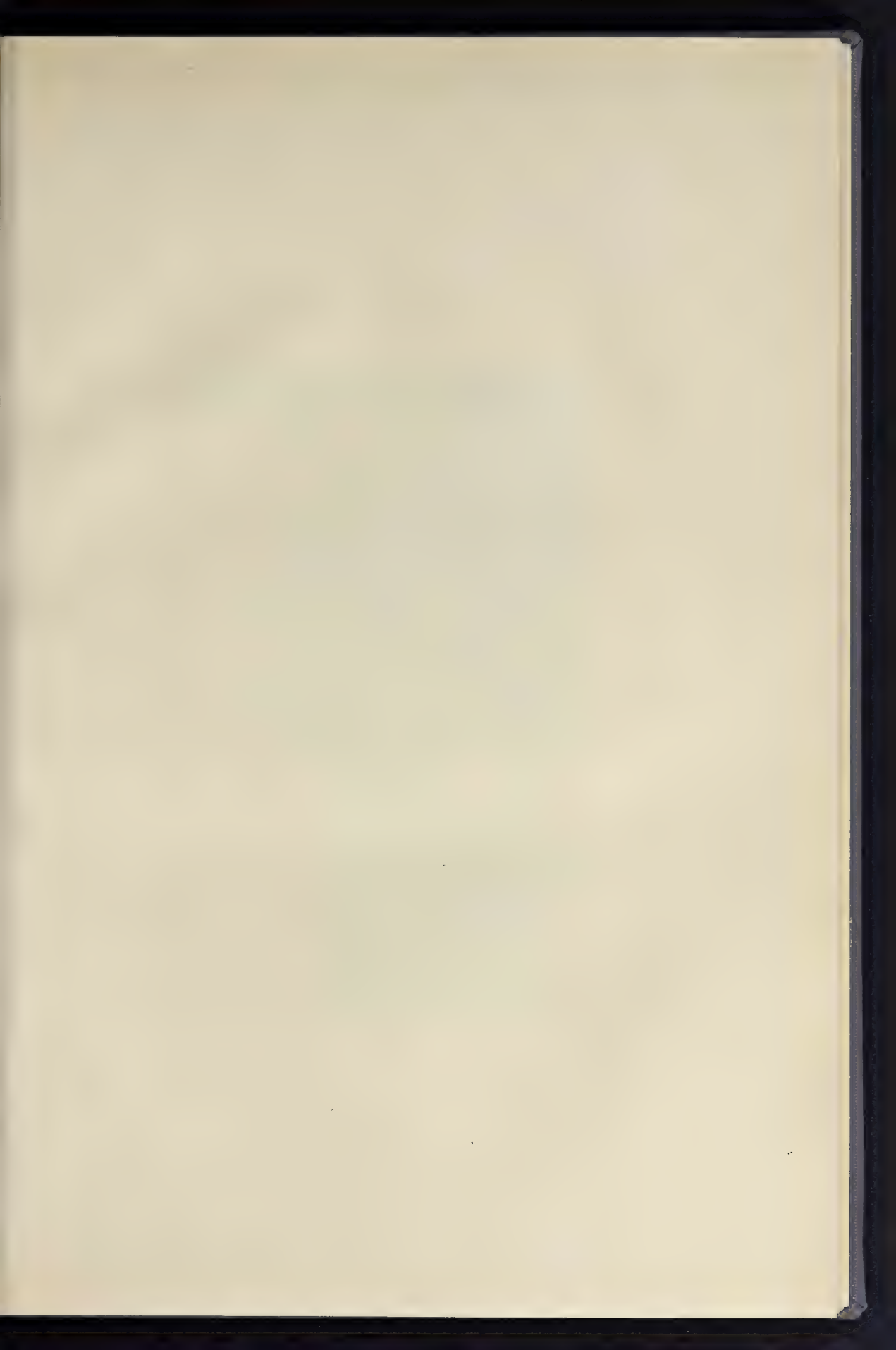
CAZIN (JEAN CHARLES).

23 $\frac{1}{2}$ x 29.

7—Village Street.

On the left and right of the village street, which extends back from the foreground to the rear until it disappears between houses and trees, are the village buildings with trees. A peasant approaches along the street. Light white tone.







9—Château Thierry

On the left, a woman is washing clothes.
On the right, in the foreground, a
house with brown roof. On
the right, in the foreground, a



COROT (JEAN BAPTISTE CAMILLE).

8¾ x 13.

9—Château Thierry.

In the foreground, the bank of a small stream, on which a woman is washing clothes. On the left, a cottage with brown roof. On the right, in the foreground, some trees. A steep, tree-covered hill in the background.

COROT (JEAN BAPTISTE CAMILLE).

19½ x 30.

10—The Fisherman.

On the right, the bank of a river, with trees. Fastened to this a boat in which is a fisherman. The stream on the right fills the middle distance. White pearly effect—exceedingly delicate.

CONDON & CO. LTD.
LONDON

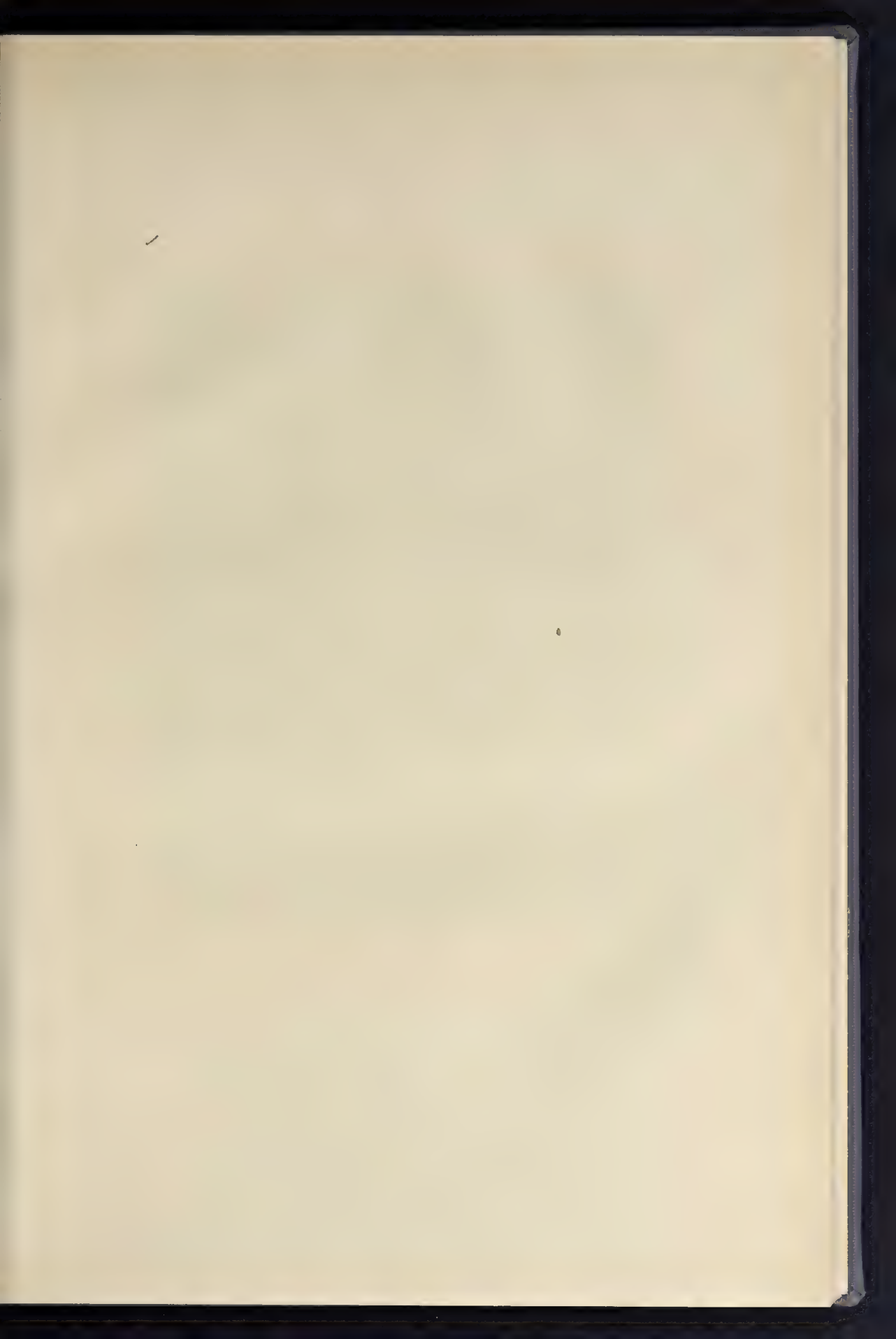


CO-OT IFAN BAPTISTE CAM...

re- The Fisherman 5

... to this a light of which is a fisher-
... The ... light fills the ...







II
COUTURE (THOMAS).

Petit Gille.

1—Petit Gille.

A little child, shown half length, with blue apron and white shirt and cap, holds a tray on which are some glasses.



COUTURE (THOMAS).

25 X 21.

11—Petit Gille.

A little child, shown half length, with blue apron and white shirt and cap, holds a tray on which are some glasses.

BARBEDIENNE COLLECTION.

DAUBIGNY (CHARLES FRANÇOIS).

33½ x 59.

12—Moulin de Gobelle.

A group of farm buildings, with yellowish-white walls and brown roofs, bedded in trees, in the middle distance. In the foreground, a stream with ducks swimming and cows drinking. Along a road on the right, cows descend, walking towards the stream. A yellowish sky with very light clouds.

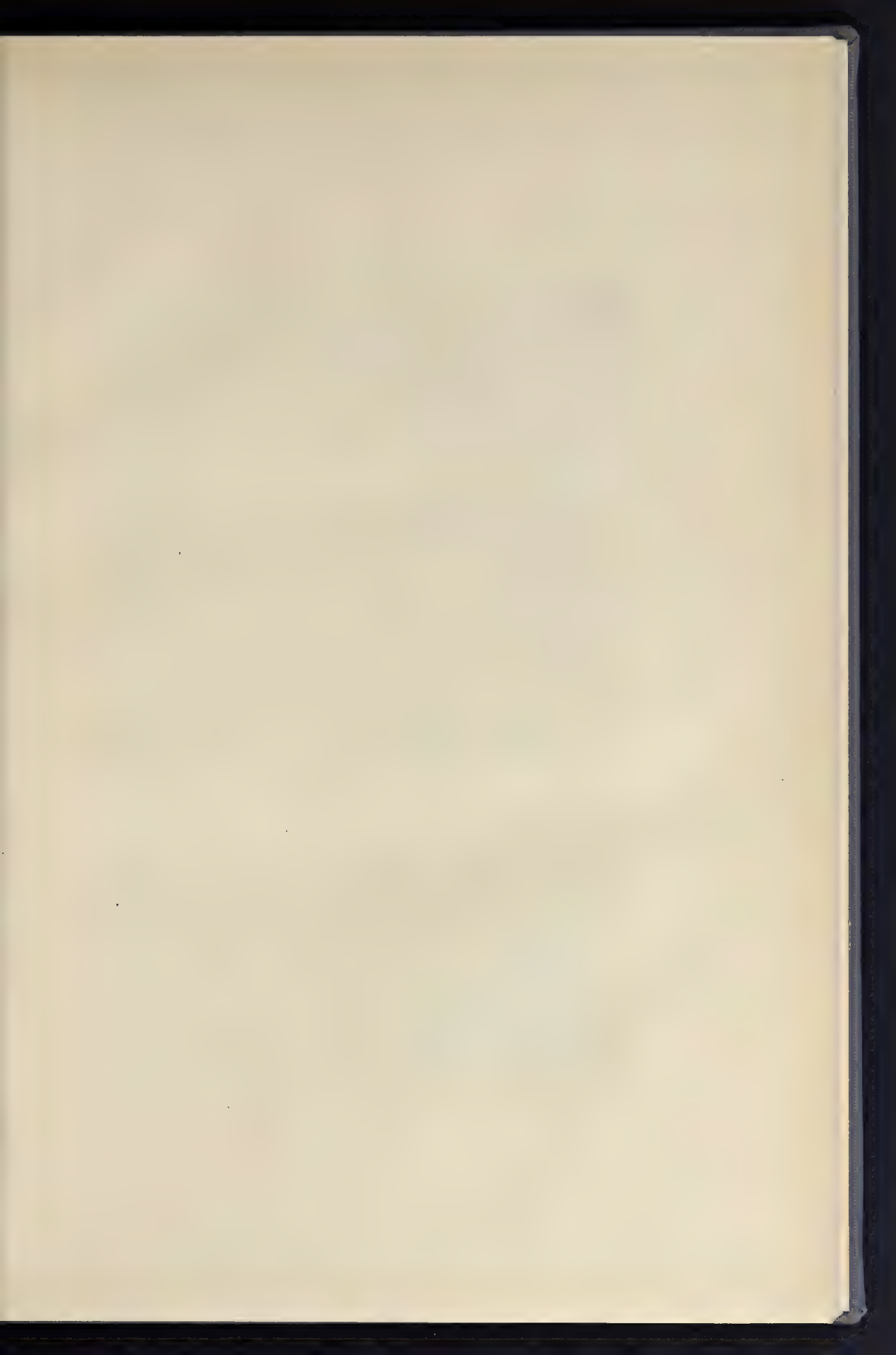


DAUBIGNY CHARLES FRANCOIS.

DUBON C. F. L. J. P. 1860

1860 G. 116







13—Moonlight.

A flooded meadow bank and stream.
shown by moonlight. A very heavily
clouded sky. Trees on left and right in



DAUBIGNY (CHARLES FRANÇOIS).

25 x 38½.

13—Moonlight.

A flooded meadow bank and stream, shown by moonlight. A very heavily clouded sky. Trees on left and right in middle distance.

DECAMPS (ALEXANDRE GABRIEL).

6¾ x 8¾.

14—The Halt during the Hunt.

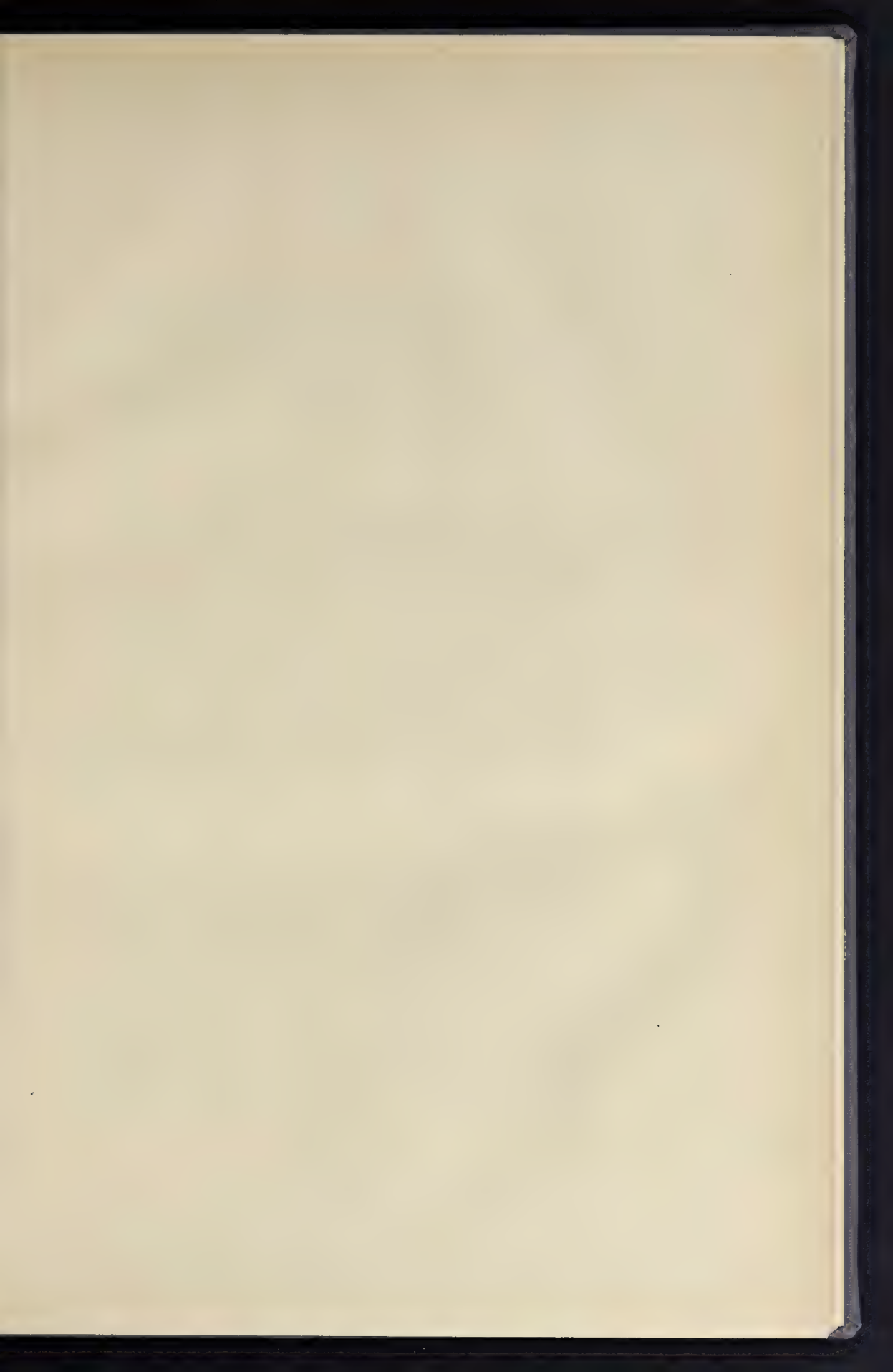
Two dogs, near their master's gun, at the foot of a high rock. In the distance, near the background, the master, with bag hung over his shoulder, waves his hat in his right hand, to attract attention, his back being turned.



BY ALEXANDRE GABRIEL.

near their master's gun, at a
look. In the distance, near
the shore, was his hat in his right







—Grenadiers at the Camp of St. Maur.

At St. Maur, troops are assembled for drill. Some lying down by their arms, others standing by their



DETAILLE (ÉDOUARD).

22½ x 36.

15—Grenadiers at the Camp of St. Maur,
1868.

On the field of St. Maur, troops are assembled for parade, some lying down by their stacked guns, others standing by their horses, and others mounted.

DIAZ DE LA PEÑA (NARCISSE VIRGILE).

11½ x 18½.

16—Les Baigneuses.

Several women bathing, and preparing to bathe, on the banks of a small stream. A rolling country, with trees, in the background. Light blue sky.



LA PENA NARCISSE VIRGILE

LA PENA NARCISSE VIRGILE

LA PENA NARCISSE VIRGILE

Les Editions







There on the top of a pine tree. An eagle is perched. On the right, watching the eagle are several children.



DIAZ DE LA PEÑA (NARCISSE VIRGILE).

15 x 18½.

17—Boys and Eagle.

Trees on the right. An eagle perched on the top of a high fence. On the right, watching the eagle, are several children and dogs.

DÍAZ DE LA PEÑA (NARCISSE VIRGILE).

87 x 57.

18—Spring.

A woman, bareheaded, with pink and blue dress, holds in her hand flowers she is scattering in front of her. An intense blue sky, with light clouds. Background of trees.



THE PENNA. INDIAN & MICHIGAN

18

THE PENNA. INDIAN & MICHIGAN

Spring.







GRISON (FRANÇOIS ADOLPHE).

19—Country Scene. Country Scene.

In the interior of a handsome salon a countryman and a country woman gaze open-mouthed at a Buhl clock hanging on the wall.



GRISON (FRANÇOIS ADOLPHE).

10¾ x 8⅝.

19—Country Scene.

In the interior of a handsome salon a countryman and a countrywoman gaze open-mouthed at a Buhl clock hanging on the wall.

HARRISON (ALEXANDER)

37½ x 56.

20—The Sea—Fishing Boats.

A blue sea, with green reflections. Some ships under full sail. In the distance, on the right, some buildings. High sky, with moving clouds.



JOHN ALEXANDER

JOHN ALEXANDER

1848-1850

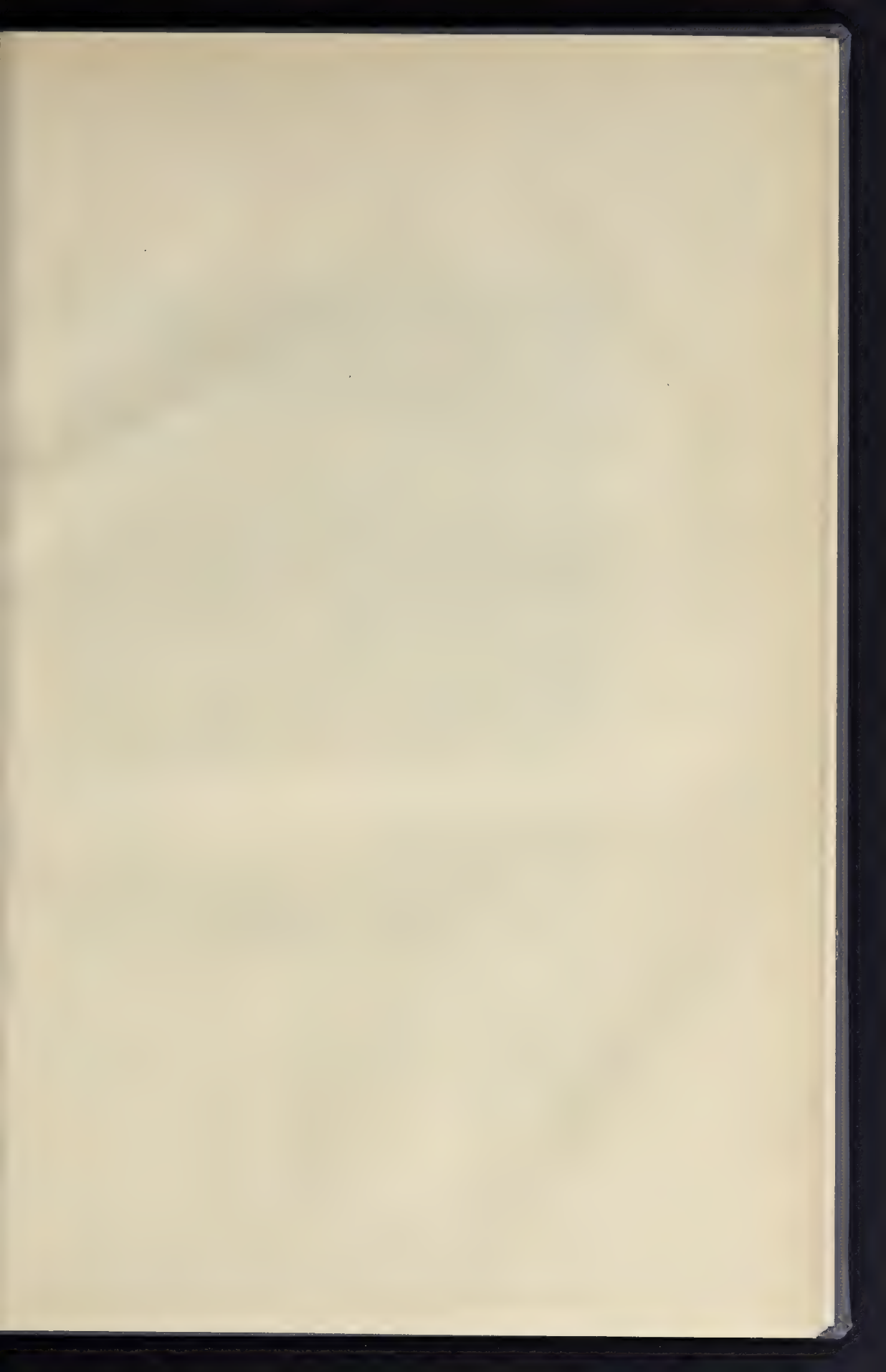




INNESS (GEORGE).

Montclair Woods







8 Aug 5

30 x 4'

shady grove of trees. In the foreground, a massive tree trunk is visible. A fence runs across the middle ground. In the background, a hillside rises with a few scattered trees. The sky is overcast.

INNESS (LOOKED)
Summer landscape.



INNESS (GEORGE).

30 x 46.

23—Summer Landscape.

A herd of cows are being driven into a shady grove towards a fence. A meadow orchard in the middle ground, on the right. Large elm trees shade the meadow. Mid-summer scene. On the left, nearly in the foreground, a massive tree trunk.

AMERICAN ART ASSOCIATION COLLECTION.

ISABEY (EUGÈNE).

24 x 16¾.

24—Leaving the Cathedral.

In the background, the front of a cathedral, with open door, from which a large bridal party is emerging, down the broad steps. In the background, on the extreme right, the houses of a village.

GEORGE F. TYLER COLLECTION.



S. G. Y. E. N. E.

LEAVING THE CATHEDRAL

In the background, the great cathedral
with open door, from which a ray of light







ISRAELS (JOSEF).

25—The New-Born.



ISRAELS (JOSEF).

11½ x 17¾.

25—The New-Born.

The young mother in bed. In front, on the right, the newly born child in its cradle. The nurse knitting, at the bedstead, on the left. Lighted from left, by window in foreground.

ISRAELS (JOSEF).

11 x 17 $\frac{1}{8}$.

26—The Fisherman's Family.

An interior. Mother holding her child, seated at a table by a window, through which is seen a distant view of the ocean and stormy sky.



ESSEX'S HISTORY

By J. S. S. S. S.







ISRAELS JOSEF.

53 x 69½.

—Old Friends.

an is seated, holding his pipe, 1

old friend

SEATED (JOSEF)

off which is a mug.



ISRAELS (JOSEF).

53 x 69½.

27—Old Friends.

In a room dimly lighted from the right,
an old man is seated, filling his pipe, his
dog watching him in front. By the window,
an old wooden table on which is a mug.

J. S. FORBES, OF LONDON, COLLECTION.

JONCKIND (JOHAN BARTHOLD).

18 x 13.

28—The Artist's House.

In the foreground a stream on which are a boat and some ducks. In the middle distance and background, on the bank, a house and some women washing. On the right, bushes.



Handwritten title or heading, possibly "The History of the County of..."

CHRONOLOGICAL TABLE

OF THE COUNTY OF...

Faint, illegible text, likely the beginning of a list or table of contents.







July 1863

JONCKIND JOHAN B

20-- Marine.

JONCKIND JOHAN BARTHOLOM

Number.

.B



JONGKIND (JOHAN BARTHOLD).

16½ x 22.

29—Marine.

In the foreground, an arm of the sea, on which are ships. A high sunset sky. Yellow effect.

LAURENS (JEAN PAUL).

45 x 58.

30—Torquemada, Grand Inquisitor.

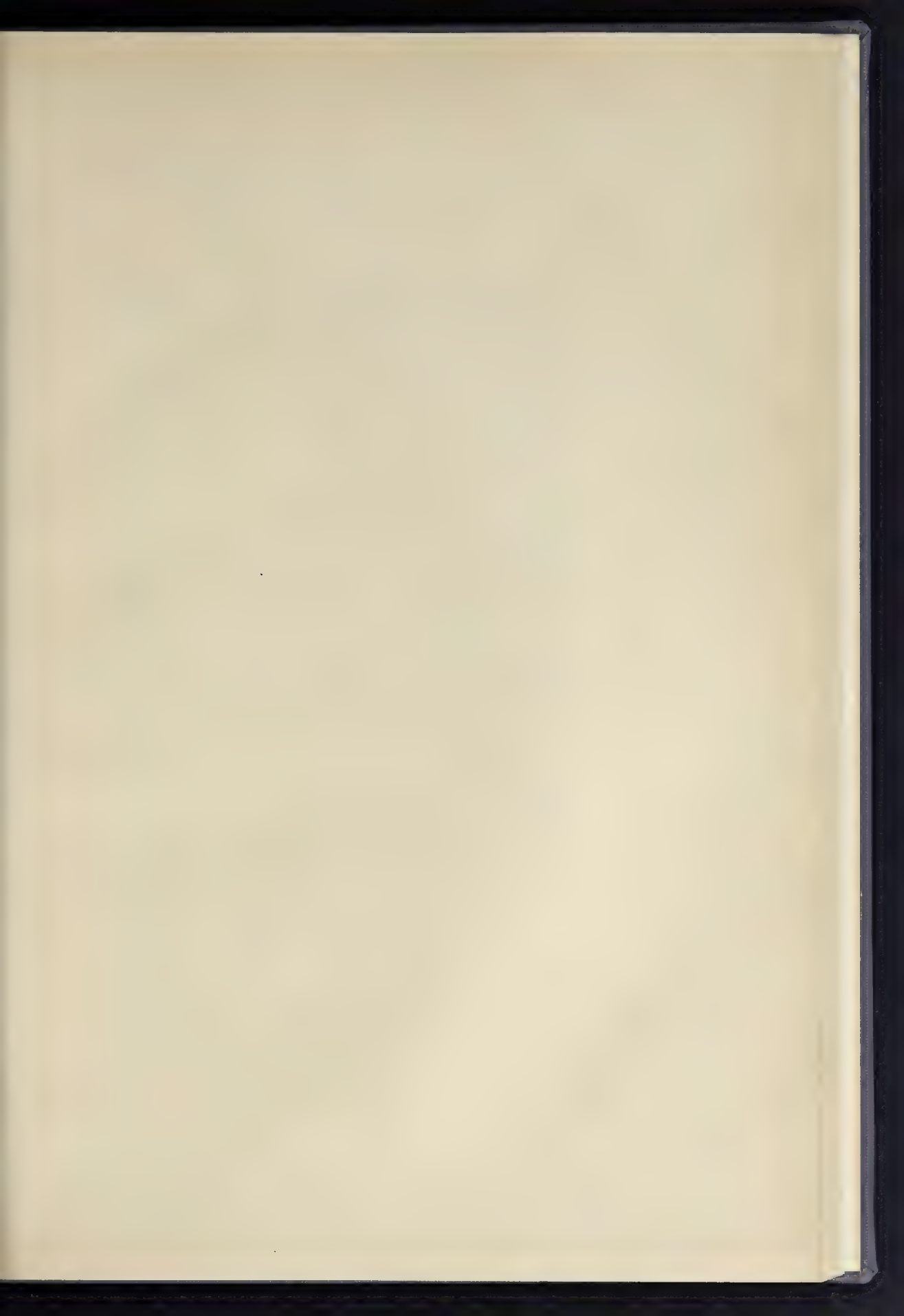
Torquemada, standing before Ferdinand and Isabella, seated on a throne bench in a room lighted by a window over their heads, holds a cross and menaces them.



LAURENCEAN PAUL

0
N E N P A U L
I N D I A N

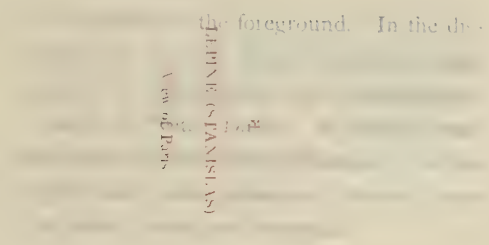






STANISLAS.

View of Paris.





LÉPINE (STANISLAS).

17½ x 29½.

31—View of Paris.

The Seine in the foreground. In the distance, on the left, filling the whole background, the buildings of Paris, including the Church of Notre Dame. A bridge spans the Seine in the middle distance. On the right bank, some peasants. Moored near the shore, house and rowboats.

13. 1. 1. 1. 1.

13. 1. 1. 1. 1.









12 LÉON AUGUSTIN

, 16 1/2, 33

LHERMITTE (LÉON AUGUSTIN).

Woman with Jug.

In the background, a rising hill with trees.

with light blue apron and dark dress, carry-



LHERMITTE (LÉON AUGUSTIN).

27 $\frac{7}{8}$ x 16 $\frac{1}{8}$.

33—Woman with Jug.

In the background, a rising hill with trees.
In the foreground, a part of a road, along
which advances a bareheaded peasant woman
with light blue apron and dark dress, carry-
ing a jug.

MARIS (JACOB).

50 x 37¼.

34—Scheveningen.

A rough sea. In the middle distance and centre a boat. Other shipping in the distance. A high, heavily clouded sky.



V. 118. J. 1. 10.

31

MARIS (JACOB)

34—Scheyding, Scheyeningen.

1000. Auch in der 1. Aufl.







The red-roofed brown buildings of the town on the right bank of the canal, where

A high, heavy sky, with heavy white clouds.

MARKISE (JACOB)



MARIS (JACOB).

30 x 58.

35—Amsterdam.

The red-roofed brown buildings of the town on the right bank of the canal, which stretches in the foreground across the picture and is lost in the distance on the left. Boats and shipping moored at the wharves. A high, light blue sky, with heavy white clouds.

PAINTED FOR J. S. FORBES, OF LONDON.

GEORGE JAMES, OF LONDON, COLLECTION.

MAUVE (ANTON).

40 x 25 $\frac{3}{4}$.

36—Milking Time.

On a meadow forming the foreground stand several black and white cows, by the side of a fence and trees. Near the cows, a milk pail. A woman milking. A small stream in the centre. Beyond this, towards the background, stretches a meadow on which are some large trees.



MAUIE (ANTON).

55—Milkmaid (ANTON).

Milking Time.

View of a house and garden.







MAX (GABRIEL).³⁷

18 x 14½ MAX (GABRIEL).

Head of a Woman.

Head of a Woman.

Quarter length. Left face shown full.
Long hair. White study.



MAX (GABRIEL).

18 x 14½.

37—Head of a Woman.

Quarter length. Left face shown full.
Long hair. White study.

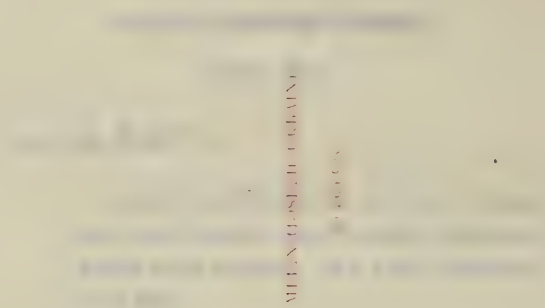
MÉLIN (JOSEPH URBAIN).

52¾ x 82¾.

38—In Full Cry.

A pack of six hounds in full cry, dashing after their quarry across an open country, dotted with thickets. An early autumn, clear light.











MILLET (JEAN FRANÇOIS).
Les Demeurs d'Oiseaux
birds which have fallen.



MILLET (JEAN FRANÇOIS).

28½ x 36½.

39—Les Denicheurs d'Oiseaux.

By torchlight, two peasants are striking at the birds flying about them. A man and woman in brown, the latter with red cap, are stooping for the birds which have fallen. Rich, greenish-brown effect.

MILLET (JEAN FRANÇOIS).

28 x 37.

40—Meridian.

A male and female peasant, taking a noon-day nap on a harvest field. The man, in white shirt and light blue trousers, lies on his back, with body and legs towards the spectator. The woman, behind him, lies with her head resting on her arm.

PASTEL. M. GAVET, OF PARIS, COLLECTION.

BARVE MEMORIAL EXHIBITION, 1889.



MILLET JEAN FRANCOIS.

28 x 37

40—MILLET

A man, standing, wearing a
white shirt and light trousers,
his back, with his legs crossed,
his head resting on his arm.

THEY ARE THE LAST COLLECTION







MONNET (CLAUDE).

MONNET (CLAUDE) 1865-1942. French painter. *La Seine à Argenteuil*. 1871. Oil on canvas. 18 x 26 cm. Musée d'Orsay, Paris.

Landscape.

Paris, Seine.



MONET (CLAUDE).

29 x 36¼.

41—Landscape.

The background is a high river bank. In front and at foot of this, in the middle distance, some houses. A bridge in the foreground, with numerous piers, crosses a mountain stream.

NEUVILLE (ALPHONSE MARIE DE).

55½ x 83.

42—Le Parlementaire.

From under an archway spanning the road, troops approach, bearing a white flag, headed by a German officer, with brown beard, blindfolded. On the right of the road the pillared porch of a building. On the left, some peasants and a wounded soldier watch the approaching party, a woman shaking her fist at the officer. Ground covered with snow.

PURCHASED FROM STUDIO OF ARTIST AFTER HIS DEATH.









RAFFAELLI (JEAN FRANÇOIS).

Place de la Trinité, Paris.



RAFFAELLI (JEAN FRANÇOIS).

32 x 25.

43—Place de la Trinité, Paris.

In the background the church and other buildings. On an open place, in the foreground, omnibuses and many moving figures.

RAFFAELLI (JEAN FRANÇOIS).

20½ x 27.

44.—Going Home.

A bourgeois with his wife is returning home, she holding his arm. The dog marches ahead. The background shows the front of Parisian middle-class dwelling-houses.

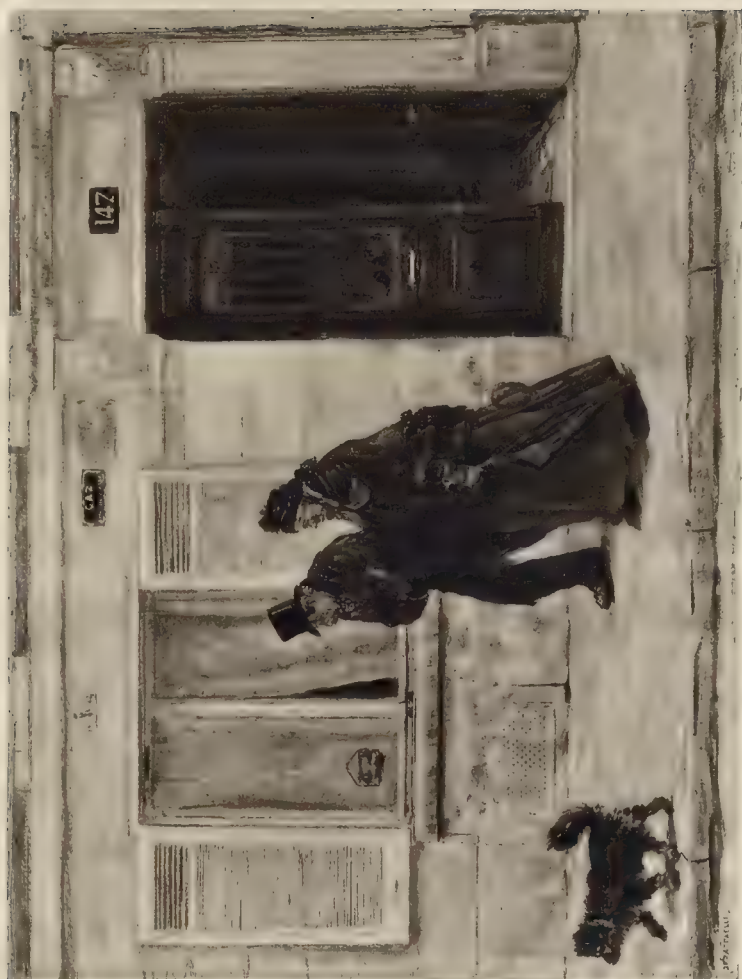


RAFFAELLI JEAN FRANCOIS .

II

RAFFAELLI JEAN FRANCOIS

Going Home







REGNAULT H.

1881

REGNAULT (HENRI)

Achilles, naked, with
his shoulders, with his left
down a black horse, with a

known to be a Achilles, with a horse, with a



RECHNAULT (HENRI).

62½ x 47½.

45—The Horses of Achilles.

Achilles, naked, with a red cloak flying from his shoulders, with his left hand is pulling down a black horse, which is rearing in the air, whilst with his right hand he holds a brown horse. A blue river in the distance.

THE ORIGINAL AND HIGHLY FINISHED STUDY
OF THE LARGE PAINTING, NOW IN BOSTON.

ROUSSEAU (PIERRE ÉTIENNE THÉODORE).

36 x 46.

46—Landscape and Cattle.

A stretch of salt marsh, showing pools here and there left by the receding tide, in which is reflected a heavily clouded sky, yellow with sunset colors. Peasants—one on horse-back—and cows in the marsh.

ERWIN DAVIS COLLECTION.



POUSSEAU PIERRE ÉTIENNE THÉODORE.

POUSSEAU PIERRE ÉTIENNE THÉODORE.

POUSSEAU PIERRE ÉTIENNE THÉODORE.







SCHREYER ALBERT

35 x 62

17 A Wallachian Post House

1800

1800

A Wallachian Post House

SCHREYER (VIDOI PHO)

1800



SCHREYER (ADOLPHE).

38 x 62.

47—A Wallachian Post House.

A sledge has halted under the projecting-roofed shed of an inn. Four horses, white, brown, and black, are waiting. The driver is disappearing in the doorway, followed by his dog. Bare trees in the background. The foreground heavily covered with snow.

AMERICAN ART ASSOCIATION COLLECTION.

SWAN (JOHN M.).

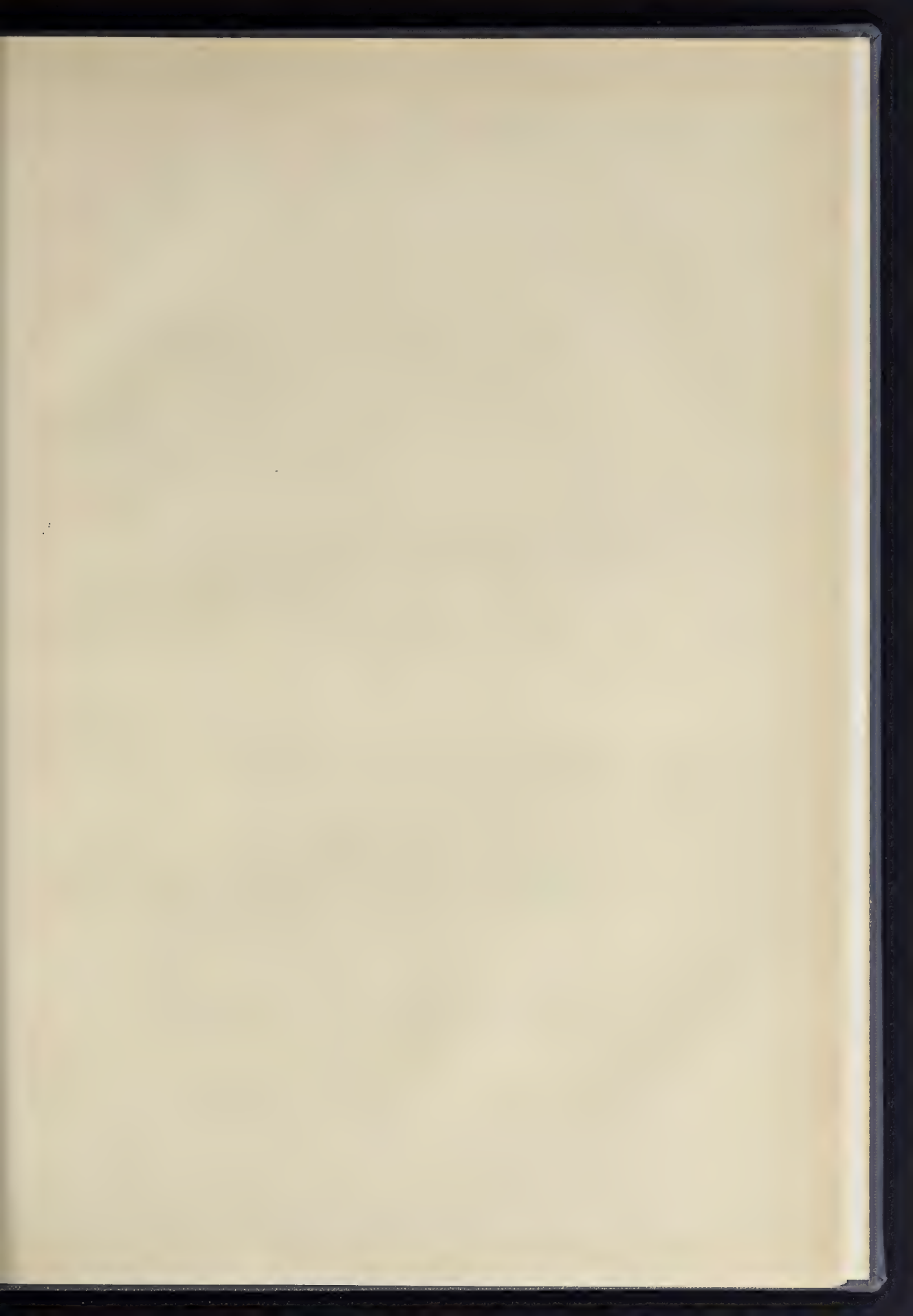
32 x 51½.

48—In Ambush.

A leopard stretched out at full length, watching its prey in the distance from the bole of a large tree in the midst of a tropical jungle. Its mate coiled for a spring. Green tropical plants and vegetation in foreground and background. Green effect.









sq. ft. 1000

1000 sq. ft.

64



SWAN (JOHN M.).

17½ x 24½.

49—Lioness and Cubs.

The top of a mountain, with slight glimpse of yellow sky in background. In the foreground, a lioness is lying, licking her cubs. Brown effect.

EXHIBITED AT LOAN EXHIBITION, CHICAGO WORLD'S FAIR.

THAULOW (FRITZ).

34 x 25.

50—Landscape.

The snow-covered bank of a stream forming the foreground stretches back on the right to a stone bridge leading to some houses with snow-covered roofs in the background. In the middle distance, on the left, a stream, which disappears under the arches of the stone bridge. Glimpse of an almost cloudless sky.



THAULOW (FRITZ)

1911

THAULOW (FRITZ).

Landscape.







LOWELL RIFZ
M. H. 207



THAULOW (FRITZ).

19 x 26.

51—Moonlight.

In the middle distance and background, a row of white farmhouses with brown roofs. In the foreground, the trunk of a large tree, denuded of foliage. Glimpse of sky in background, seen over the roofs of the farm buildings.

THAULOW (FRITZ).

32½ x 40.

52—The Old Bridge.

The foreground is a stream crossed on the right by a stone bridge. On the bank of the stream the trunks of trees. Beyond these, white cottages with steep roofs. Light purple tone.



THATTON (1812)

18. 00. 00.







THE GOVERNMENT OF
MONTANA



TROYON (CONSTANT).

36 x 51.

53—Mooredyke.

A river stretches from the left, filling the whole foreground, and curves towards the background, on the right. In the middle distance, a sailing boat. On the bank of the river, a cottage bedded in trees. A herd of cows, black, white, and brown, stands in the river, near the bank.

AUGUST BELMONT COLLECTION.

VOLLON (ANTOINE).

25½ x 21½.

54—Still Life.

An interior, in the background of which are a barrel and some brass vessels. In the foreground, a cauldron, fruit, and some utensils.



VOLLON (ANTOINE)

VOLLON (ANTOINE)

Soil Life







ZHUN (PLI IX)
constitutive



ZIEM (FÉLIX).

27 x 40½.

55—Constantinople.

The blue sea is seen on the left. Beyond this, the buildings of the city. The right bank forms the foreground. A large pagoda-like building, white and brown, in the centre, under the archway of which wagons are being driven. Trees behind it. A high, blue, unclouded sky.

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